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Record Supplement

for

November, 1944

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AS	L'Anthologie Sonore	GT	Gamut
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BA	Bost	K	Keynote
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CON	Continental	NMR	New Music Recordings
CX	Columbia Two-Record Masterworks Set	P	Parlophone
D	Decca	PAR	Paraclete
ES	Bost	SON	Sonart
G	Gramophone (HMV)	V	Victor
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THE GRAMOPHONE SHOP, Inc.

18 EAST 48th STREET

NEW YORK 17, N. Y.

The Gramophone Shop, Inc.

The World's Best Recorded Music
The Finest in Musical Reproduction

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NEW YORK CITY



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Vol. VII

Record Supplement for November, 1944

No. 11

ADDINSELL (RICHARD)

ADDINSELL: *Warsaw Concerto*. Harry Kaufman (piano) with the Philharmonic Orchestra of Los Angeles conducted by Alfred Wallenstein. 12" record (2 sides), No. D-29150; price \$1.05.

This "first recording" by the Philharmonic Orchestra of Los Angeles under its brilliant young conductor, Alfred Wallenstein is definitely a success. The arrangement used in this recording of the *Warsaw Concerto* is less confused than any previous version we have heard, so may be considered superior to the earlier version taken from the sound track of the Republic film *Suicide Squadron*. Could it be Mr. Wallenstein's own arrangement?

We hope this fine organization will record works of a more serious nature in the near future, for it displays a fine string section and distinguished ensemble playing. The pianist, Harry Kaufman, plays with great ease and achieves a good tone throughout.

BOWLES (PAUL)

BOWLES: *Sonata for Flute and Piano* (1932). Rene Le Roy (flute) & George Reeves (piano) (5 sides) & *Two Mexican Dances*. Arthur Gold & Robert Fizdale (duo-pianists) (1 side). Art of This Century Album No. 1; price complete with album \$4.00.

Paul Bowles, the young music critic and composer, at present writing for the New York Herald Tribune, is not well represented on records, so we welcome this recording of his early *Flute Sonata*. His best known for his incidental music to the plays *Horse Eats Hat*, *Dr. Faustus* (Orson Welles' production) and *Twelfth Night* (Helen Hayes-Maurice Evans' production), the ballets *Ball Room Guide* and *Yankee Clipper*, and the opera *Denmark Vesey*.

The present work, written in 1932, is in three movements. It is a stimulating and harmonically interesting work, well played in this performance by the renowned French flutist, Rene Le Roy. His sensitive accompanist is George Reeves, known to collectors as the accompanist in many of Elisabeth Schumann's recordings.

On the odd side of the album there are two Mexican Dances—*Ely Bejuco* and *Sayula*, performed by the duo pianists, Arthur Gold and Robert Fizdale. The recording is up to the standard of most of the larger commercial companies.

CARPENTER (JOHN ALDEN)

CARPENTER: *The Sleep that Flits on Baby's Eyes* & **HAGEMAN:** *Do Not Go, My Love*. Rose Bampton (soprano, in English) & Wilfred Peltier (piano). 10" record (2 sides), No. V-10-1118; price \$.79.

Not received by our press deadline. To be reviewed in a forthcoming issue.

CHOPIN (FREDERIC)

CHOPIN: *Polonaise Militaire in A major, Op. 40* (arr. Orch. by Gregor Fittlberg) & **MONIUSKO:** *Halka-Grand Mazur. Symphonic Orchestra conducted by Gregor Fittlberg. 12" record (2 sides), No. H-1301 price \$1.57.*

Chopin's popular "Polonaise Militaire" has been recorded by a small orchestra. There are better recordings already in the catalogues. However, on the reverse side there is a performance of the "Grand Mazur" or "Mazurka" from Moniusko's opera, *Halka* and is the only available recording of this music. The orchestra plays with spirit if not accuracy under the direction of Gregor Fittlberg, one of Poland's leading conductors, who was permanent conductor of the Polish Radio Orchestra in Warsaw, and left Poland only after the fall of the capital. It is regrettable that a larger group was not used for this recording for the *Halka* selection contains some fine music.

CHOPIN: *Impromptu in A flat, Op. 29* & **LISZT:** *Liebestraum No. 3. Alexander Brailowsky (piano). 12" record (2 sides), No. V-11-8643; price \$1.05.*

Not received by our press deadline. To be reviewed in a forthcoming issue.

DELIUS (FREDERICK)

DELIUS: *Hassan-Intermezzo and Serenade* (arr. Sir Thomas Beecham) & *Koanga-La Calinda* (arr. Eric Fenby). 12" record (2 sides), No. V-11-8644; price \$1.05.

The *Intermezzo* and *Serenade* are probably the best known of the pieces of incidental music to James Elroy Flecker's five act play 'Hassan', subtitled "The story of Hassan of Bagdad and how he came to make the Golden Journey to Samarkand." The *Intermezzo* occurs between Scenes 1 and 2. After a few bars of curtain music, a brief harp prelude leads to the *Serenade*. The scene bears this inscription: Moonlight. The street of Felicity, by the fountain of the two pigeons in front of the house." Hassan is awaiting his beloved, Yasim. The arrangement in this recording is by Sir Thomas Beecham.

On the reverse side, there is a performance of *La Calinda*, a dance in 2/4 time taken from the wedding ceremony of Koanga and Palmyra in the opera "Koanga." The opera which was written in 1895-97 and first produced in 1904 with Clarence Whitehill in the title role, pictures plantation life in Louisiana before the emancipation. The orchestration is by Eric Fenby.

The performance and recording by one of the leading English orchestras is beyond reproach. Previous recordings of these selections are included in the First and Third Volumes of the Delius Society (CM-305† & CM-355†). The present performance is the only one available outside these society sets.

DVORAK: *In der Natur, Op. 91* (In Nature's Realm) (3 sides) & **SUK:** *Fairy Tale Suite, Op. 16, No. 2. Folk Dance—Polka only* (1 side). Chicago Symphony Orchestra conducted by Frederick Stock. Two 12" records in Set VM-975†; price complete with album \$2.62.

Not received by our press deadline. To be reviewed in a forthcoming issue.

HANDEL (GEORGE FREDERIC)

HANDEL: *Prelude and Fugue in D minor* (From *Concerto Grosso, Op. 3, No. 5* (Arr. Kindler). National Symphony Orchestra conducted by Hans Kindler. 12" record, No. V-11-8621; price \$1.05.

Not received by our press deadline. To be reviewed in a forthcoming issue.

HANSON (HOWARD)

HANSON: *Symphony No. 1 in E minor, Op. 21* ("Nordic"). Eastman-Rochester Symphony Orchestra conducted by Howard Hanson. Three 12" records (6 sides) in Set VM-973†; price complete with album \$3.67.

Howard Hanson (born in 1895) graduated from Lutheran College, Wahoo, Nebraska, the city of his birth, and after coming east, studied at the Institute of Musical Art in New York City. Later he took a degree at Northwestern University and taught theory and composition at the College of the Pacific in San Jose, California. After winning the *Prix de Rome* in 1921, he went to Europe to remain there for three years. Upon his return to this country he was appointed to the position he now holds, that of Musical Director of the Eastman School of Music of the University of Rochester.

Many of his early compositions show clearly the influence of his Swedish ancestry and background, and his First Symphony is no exception. Written in the composer's twenty-second year, it was first performed in 1922 by the Augusteo Orchestra in Rome with Hanson conducting. The first American performance took place in Rochester by the Rochester Philharmonic Orchestra conducted by the composer (not Albert Coates, as the notes in the album state).

Though one may discover many influences in his work, particularly Vaughan Williams, Sibelius and Ravel, one is impressed by the individuality of the work as a whole. The themes are sturdy and vigorous and the dissonances are always effectively employed. The score is splendidly and sonorously orchestrated with effective use of the horns. The opening measures state the theme on which the entire symphony is built. There are three movements, a dramatic *Allegro con fuoco*, a wistful *Andante tenermente con semplicita* and an energetic *Allegro con fuoco* and *Finale*.

The wide range of orchestral colors has been captured in a most realistic manner. The orchestra, already familiar on discs, lives up to its fine reputation. A valuable addition to the ever lengthening list of American works available for the phonograph.

MONIUSKO (STANISLAW)

MONIUSKO: *Halka-Overture*. Symphonic Orchestra conducted by Gregor Fittellberg. 12" record (2 sides), No. H-1302; price \$1.57.

After Chopin, Stanislaus Moniusko (1820-1872) is considered Poland's outstanding composer. His most famous opera, *Halka*, the work by which he is best known to the world, was first produced in Warsaw in 1846 and the revised and restaged in 1858. Intensely nationalistic in character, the opera has been produced in many countries throughout Europe and the western hemisphere. Written in the traditional 19th century operatic style, many of the themes from the opera are utilized in the overture, which is vigorously directed by the popular Polish conductor, Gregor Fittellberg. The recording is the only one available and is a valuable addition to the small number of selections of this composer now on discs.

The orchestra in this recording is somewhat larger proportions than that used in the Grand Mazur listed above under Chopin. The studio performance is spirited and energetic, and should be popular with all those who have either seen or heard the opera, as well as those interested in obtaining a sample of the music of the Polish composer.

MONIUSKO: *Halka-Grand Mazur*. See **CHOPIN:** *Polonaise Militaire in A major*, Op. 40.

MOUSSORGSKY (MODESTE)

MOUSSORGSKY: *Gopak & TCHAIKOVSKY: Legend—Christ Had a Garden*, Op. 54, No. 5. Nelson Eddy (baritone, in English) with Orchestra conducted by Robert Armbruster. 10" record (2 sides), No. C-17366D; price \$.79.

Not received by our press deadline. To be reviewed in a forthcoming issue.

SHOSTAKOVICH (DMITRI)

SHOSTAKOVICH: *'Cello Sonata*, Op. 40. Gregor Piatagorsky ('cello) & Valentine Pavlovsky (piano). Three 12" records (6 sides) in Set CM-551†; price complete with album \$3.68.

Not received by our press deadlines. To be reviewed in a forthcoming issue.

SZYMANOWSKY (KAROL)

SZYMANOWSKY: *Chant de Roxane* (from "King Roger") & **WIENIAWSKI:** *Concerto No. 2 for Violin and Orchestra in D minor*, Op. 22-2nd Movement (Romance) only. Symphonic Orchestra conducted by Gregor Fittellberg. 12" record (2 sides), No. H-1303; price \$1.57.

The action of Szymanowski's opera, "King Roger," produced in Warsaw in 1926, takes place in 12th century Sicily. Roxanne, King Roger's wife, expresses the longing of her oriental soul for the strange and wonderful revelation of the Christian faith. Her aria is usually played in a violin transcription but in this recording, is done by a full symphony orchestra. Previous versions by Henri Temianki and Jascha Heifetz have been discontinued.

On the reverse side there is a transcription of the Romance from Wieniawski's *Second Violin Concerto*. This is probably the most famous of this great Polish violin virtuoso's many compositions for the violin, and is vividly recorded by Gregor Fittellberg and his symphony orchestra. This is by all odds the best of the series of records of music of Polish masters recorded by the Harmonia Record Company.

TCHAIKOVSKY (PETER ILYCH)

TCHAIKOVSKY: *Hamlet-Overture Fantasia*, Op. 67. Hallé Orchestra conducted by Constant Lambert. Two 12" records (4 sides) in Set CX-243†; price complete with album \$2.63.

Not received by our press deadline. To be reviewed in a forthcoming issue.

WALTON (WILLIAM TURNER)

WALTON: *Belshazzar's Feast*. Dennis Noble (baritone) Huddersfield Choir, Liverpool Philharmonic Orchestra and Brass Bands conducted by William Walton. Five 12" records (10 sides) in Set VM-974†; price complete with album \$5.77.

A most timely release of one of the major compositions by one of England's most outstanding composers. The New York Philharmonic-Symphony Orchestra is going to play this work on its programs on Nov. 30, Dec. 1, 2 and 3, so it will be possible for many people to familiarize themselves with this powerful choral masterpiece.

The imported pressings were reviewed in the November 1943 SUPPLEMENT. At that time, Mr. Weinstein wrote:

"The text was selected and arranged from the Bible by Osbert Sitwell. The setting was composed in 1930 or 1931 by Walton. The recording was made under the auspices of the British Council. This adds up to the most exciting (no other word is right or adequate) recording of contemporary music that has appeared for many years. No one can say how either the music or the plangent, powerful performance will endure. But at first, second, and third hearing both are almost shocking in their barbaric brilliance. Here is a package of musical cordite.

"Two modern composers have excelled in the choral setting of tales of Biblical times. One was the Honegger of *Judith*, the other is the Walton of *Belshazzar's Feast*. How far we are here from the perfumed pseudo-Orientalism of Massenet, Florent Schmitt, and Saint-Saens! How the searing dissonances break across the ear with the force of revelation! For here is music that is credibly Old Testament, rich in angry and tempestuous life. This makes much of modern music since the premature death of Stravinsky's muse seem pale and effete. England is very fortunate, indeed, to possess such a primeval source of musical energy as William Walton. At only forty-one, he is a master.

"To praise this recording in just language is difficult. The masses of sound are gigantic—but never coagulate into sticky shapelessness. The brasses, as they were intended, cut like fine saws. The solos of Dennis Noble are completely comprehensible as spoken in a vast space. The Huddersfield Choral Society, beautifully trained, is caught in its fortissimos as sharply as in its pianissimos. Walton deserves much of the credit, for his conducting is kinetic and vivid. But HMV's engineers, clearly musicians too, deserve even more, for they have solved brilliantly what must have been one of the most complex problems ever to face them.

"*Belshazzar's Feast* is not a set for everyone. It is music that many may legitimately loathe. What cannot be imagined is an indifferent reaction to it as presented here. And those whose feast it is will find it one of the foremost recordings of the modern repertoire."

In addition, we might say that the first performance took place at the Leeds Festival on October 10, 1931 and has been in the repertory of many large choral societies throughout England, the Continent and the United States.

The large orchestra consists of piccolo, two flutes, two oboes, two clarinets, and bass clarinet, alto saxophone, two bassoons, double bassoon, four horns, three trumpets, three trombones, tuba, timpani and a large array of percussion, including bass drum, cymbals, triangle, xylophone, tambourine, slapsticks, anvil, glockenspiel, gong and several drums, two harps, piano, organ and strings, as well as two brass bands.

The full text by Sir Osbert Sitwell is printed on the front inside cover of the album.

Little else need be added, save the congratulations due Victor for releasing the recording in this country.

DICTION

A COLLECTION OF FRENCH WRITINGS ON THE PRINCIPLES OF DEMOCRACY. Edited by Jean Benoit-Levy and Spoken by Charles Boyer. Musical background composed and directed by Victor Young. Five 12" records (10 sides) in Set D-A377; price complete with album \$5.77.

Contained in this album of selections from French authors are the following passages:

VOLTAIRE (1694-1778)

Du gouvernement démocratique (A Good Word for Democracy, 1768)

Prière à Dieu (Prayer to God, 1768)

ROUSSEAU (1712-1778)

Dedicace (Dedication, 1775)

De l'esclavage (On Slavery, 1762)

LA FAYETTE (1757-1834)

Projet d'une déclaration des droits de l'homme (First Draft of a Bill of Rights, 1789)

DANTON (1759-1794)

Rapport présenté à la Convention Nationale (Report presented to the National Convention, 1793)

MICHELET (1798-1874)

La loi vivante (The Living Spirit of the Law, 1848)

HUGO (1802-1885)

Extraits de ses Discours Politiques (Excerpts from his Political Speeches, 1893-1895)

GAMBETTA (1838-1882)

Le vrai démocrate (The True Democrat, 1876)

PEGUY (1873-1914)

De la mystique républicaine (Mysticism and Politics, 1910)

CLEMENCEAU (1841-1929)

Allez, enfants de la patrie (Forward, Children of France, 1918)

DE GAULLE (1890-

La France combattante (Fighting France, 1940-1942)

Not received by our press deadline. To be reviewed in a forthcoming issue.

TREASURE ISLAND. By Robert Louis Stevenson.

Adapted by Ralph Rose. Basil Rathbone, supporting cast and Chorus directed by Richard Davis. Three 12" records (6 sides) in Set CM-553; price complete with album \$3.68.

Not received by our press deadline. To be reviewed in a forthcoming issue.

ALICE IN WONDERLAND. By Lewis Carroll.

Adapted by George Wells. Ginger Rogers (Alice) with Supporting Cast. Musical Score Composed and Directed by Victor Young. Three 12" records (6 sides) in Set D-A376; price complete with album \$3.67.

Not received by our press deadline. To be reviewed in a forthcoming issue.

MR. PICKWICK'S CHRISTMAS. By Charles Dickens. Narrated by Charles Laughton. With original musical accompaniment composed and conducted by Hans Eisler. Two 12" records (4 sides) in Set D-A379; price complete with album \$2.62.

Not received by our press deadline. To be reviewed in a forthcoming issue.

THE LONESOME TRAIN. Music by Earl Robinson, words by Millard Lampell. Lyn Murray and His Orchestra with Jeffry Alexander Chorus. Earl Robinson (Narrator), Burl Ives (Ballad Singer), Raymond Edward Johnson (Abraham Lincoln), Richard Huey (Preacher) and Supporting Cast. Entire Production directed by Norman Corwin. Three 12" records (6 sides) in Set D-A375; price complete with album \$3.67.

Not received by our press deadline. To be reviewed in a forthcoming issue.

POPULAR RECORDS

FATS WALLER MEMORIAL ALBUM. Earl Hines Trio (Earl Hines—piano, Al Casey—guitar, Oscar Pettiford—bass) (4 sides) & Nat Jaffe (piano and Sid Jacobs (bass) (4 sides). Four 10" records in Signature Set No. Si-1; price complete with album \$4.72.

The following compositions of the late Fats Waller are played in this outstanding memorial album: *Squeeze Me, I've Got a Feeling I'm Falling, Honeysuckle Rose, My Fate Is in Your Hands, Black and Blue, Zonky, Keepin' Out of Mischief Now, How Can You Face Me?* These selections are well played and recorded by two celebrated pianists who are eminently suited to play this type of jazz. The album contains excellent notes by that jazz authority, Leonard G. Feather, who supervised the recordings.

THE WAYFARING STRANGER. Burl Ives (vocal with guitar). Four 10" records (8 sides) in Set C-C103; price complete with album \$2.63.

Columbia has repressed the discontinued O'Keh album of records by Burl Ives on its own label. The set contains the following songs: *Wee Cooper O'Fife, The Riddle Song, The Cowboy's Lament, Tam Pierce, I Know Where I'm Going, I Know My Love, Peter Gray, Sweet Betsy From Pike, On Top of Old Smoky, Darlin' Cory, Leatherwinged Bat, Cotton-Eyed Joe.* This album supplements the Asch recordings by Ives (in Set ASCH-A345; price \$2.89).

FAVORITE HAWAIIAN SONGS. Dorothy Lamour & Dick McIntire and His Harmony Hawaiians. Four 10" records (8 sides) in Set D-A371; price complete with album \$3.67.

Decca has recorded some Hawaiian songs with Dorothy Lamour and Dick McIntire and his Harmony Hawaiians. The selections are: *Hawaiian Hospitality;*

Lovely Hula Hands; Little Brown Gal; My Little Grass Shack in Kealakekua, Hawaii; The One Rose; A Song of Old Hawaii; The Moon of Manakooru; Malihini Mele.

CROSBY CLASSICS. Bing Crosby and Orchestra. Five 10" records (10 sides) in Set CM-555; price complete with album \$4.47.

Ten early recordings of Bing Crosby have been repressed in an album by Columbia. Included in the collection are the following favorites: *How Deep Is the Ocean, I've Got the World on a String, The Last Roundup, Home on the Range, Thanks, Down the Old Ox Road, Please, My Honey's Loving Arms* (with the Mills Brothers), *Some of These Days, Shine* (with the Mills Brothers).

BROADWAY HITS OF TODAY. Robert Russell Bennett and His Orchestra. Four 10" records (8 sides) in Set MS-468; price complete with album \$2.62.

Robert Russell Bennett, the arranger of most of the hit shows on Broadway this season, and of many past seasons, conducts his orchestra in his own arrangements of some hits from shows he has orchestrated. Included are such favorites as *I Love You* (from "Mexican Hayride"), *Summertime* (from "Porgy and Bess"), *Speak Low* (from "One Touch of Venus"), *Thou Swell* (from "A Connecticut Yankee"), *You Are Love and Why Do I Love You* (from "Show Boat"), *O What a Beautiful Mornin'* and *The Surrey With the Fringe on Top* (from "Oklahoma").

JOSH WHITE. Josh White (vocal) with Guitar. Three 10" records (6 sides) in Set ASCH-348; price complete with album \$2.89.

This album of selections by the popular blues singer contains: *One Meat Ball, The House I Live In, Cotton Eyed Joe, Fare Thee Well, Die Do Die, Outskirts of Town, Work Blues.* The texts of all selections are enclosed as are notes by Langston Hughes.

REISSUES

SONGS OF PARIS. Jean Sablon and Orchestra conducted by Paul Baron. Three 10" records (6 sides) in Set D-A305; price complete with album \$2.89.

This album of Parisian songs in French by the popular singer, Jean Sablon, which includes such favorites as *Ma Mie, Jean, Jean, Dis-Lui Que J'aime, Elle N'Est Pas Si Mal Que Ca, Serenade, Je N'en Connais La Fin* is once again in stock.

HOT JAZZ CLASSICS

NOTE: Columbia has repressed some of its memorable "Hot Jazz Classics." The following are in stock at the present time:

KING LOUIS. Louis Armstrong and Assisting Artists. Four 10" records (8 sides) in Set C-C28; price complete with album \$2.63.

BIX BEIDERBECKE. Bix Beiderbecke and Assisting Artists. Four 10" records (8 sides) in Set C-C29; price complete with album \$2.63.

THE DUKE. Duke Ellington and His Famous Orchestra. Four 10" records (8 sides) in Set C-C38; price complete with album \$2.63.

EARL HINES. Earl Hines and His Orchestra. Four 10" records (8 sides) in Set C-C41; price complete with album \$2.63.

FRANK TESCHEMACHER. Charles Pierce and His Orchestra, McKenzie's and Condon's Chicagoans, Miff Mole and His Little Molers. Four 10" records (8 sides) in Set C-C43; price complete with album \$2.63.

HOT TROMBONES. The Chocolate Dandies, Eddie Condon & His Orchestra, Miff Mole and His Little Molers, Jack Teagarden and His Whoopie Makers, J. C. Higginbotham and the Six Hicks, Beny Morton and His Orchestra. Four 10" records (8 sides) in Set C-C46; price complete with album \$2.63.

DORSEY BROTHERS. Dorsey Brothers' Orchestra, Original Memphis Five, Jimmy Dosey. Four 10" records (8 sides) in Set C-C51; price complete with album \$2.63.

LOUIS ARMSTRONG. Louis Armstrong and His Hot Five. Four 10" records (8 sides) in Set C-C57; price complete with album \$2.63.

HOT TRUMPETS. Frank Trumbauer and his Orchestra featuring Bix Beiderbecke, Miff Mole and his Little Molers featuring Red Nichols, Red McKenzie and his Orchestra featuring Muggsy Spanier, Bessie Smith and her Blue Boys featuring Joe Smith, Louis Armstrong and piano, Henry Allan and his Orchestra, Duke Ellington and his Famous Orchestra featuring Cootie Williams, Teddy Wilson and his Orchestra featuring Buck Clayton. Four 10" records (8 sides) in Set C-C66; price complete with album \$2.63.

LOUIS AND EARL. Louis Armstrong and his Orchestra featuring Earl Hines. Four 12" records (8 sides) in Set C-C73; price complete with album \$2.63.

COMES JAZZ. Bud Freeman and his Famous Chicagoans. Four 12" records (8 sides) in Set C-C40; price complete with album \$2.63.

BOOK REVIEW

MUSIC FOR THE MAN WHO ENJOYS "HAM-LET." By B. H. Haggin. 128 pages. Alfred A. Knopf, New York, 1944. \$2.75.

B. H. Haggin, author of *Music on Records* and *A Book of the Symphony*, has written another book on music appreciation and aesthetics which is aimed at a slightly different public than his previous books. He is addressing himself to the readers who have an understanding and appreciation of literature but not of music. However, he writes equally for the person who has some understanding of music as well.

He presupposes very little technical knowledge, but does assume some basic musical training. The book should appeal to those people who have avoided the great masterpieces because they suppose these works require technical, harmonic and instrumental training to appreciate them. The analyses presented cover a wide range of composers and forms. Reading the book and playing and studying the recommended records will produce a surprising catholicity of taste. There is much original reflection on these works. The book and the selection of records should serve much the same purpose as an anthology of poetry or prose. There are many of the finest compositions, not only in the symphonic field, but also that of opera and chamber music.

Essentially, it is a "These are my favorites" selection, but it is stimulating and exhilarating compared to the usual book of criticism of records and music.

Enclosed with the book is a ruler which may be used to locate on a record the section discussed in the text. Two or three recordings are usually referred to in the discussions of symphonies, concertos or tone poems.

Publication date is around the middle of November.

MILIZA KORJUS ON RECORDS

Long before her appearance in the film *The Great Waltz*, Miliza Korjus was known to a wide public through her phenomenal phonograph records. Possessing a voice of amazing flexibility and range, she has recorded many of the most difficult and florid coloratura arias, attempted only by the great sopranos. Particularly outstanding are the *Queen of the Night's Aria*, the *Mozart-Adam Variations*, the two *Lakme* arias, *Proch's Air and Variations* and the *Carnival of Venice*.

Born in Warsaw of Polish and Swedish parents, her family travelled throughout eastern Europe, as her father was in the diplomatic service. When she was 16, she entered the conservatory at Kiev for serious voice training. Her first concert appearance took place in Revel, and there followed many concerts in the provinces. Shortly after this she toured the larger cities of Berlin, Vienna, Dresden, Hamburg, and Helsinki, but only as a concert artist. She made her operatic debut as Gilda in *Rigoletto* with great success, and followed this role by that of Violetta in *La Traviata*. Her greatest success came when she essayed the difficult role of the Queen of the Night in *Die Zauberflöte*. In this part she was able to show off her phenomenal high F's, for which she is justly famous. In the short space of three years she sang over twenty operatic roles.

She concentrated on recordings as a means of study and of spreading her fame to every part of the Continent. People who had never heard or seen Miliza Korjus knew her soon through her records. Eventually her fame spread to America and Hollywood, where she was offered a contract sight unseen. When she came to this country, it was discovered that the singer was also a beauty. Tall and blond, she was ideal for the movies. Despite the success of the film, it was the only Hollywood venture. After a few appearances on the West Coast, she went to Mexico and South America where she has been appearing in opera and concert for some years.

Returning to the United States this Fall, she recently made a sensational Carnegie Hall debut in New York City, which will probably pave the way for opera appearances in this country.

Her singing has absolute control, security of intonation, with high notes that are well focused and that mount up to F in alt with ease. The voice remains full and round throughout the range. These things are achieved without sacrificing the quality of tone. She has power, a rare thing among coloraturas, and enough musicality to make these selections listed below interesting even to one who might be allergic to coloraturas. She reveals not only pyrotechnics, but also a measure of art. If anything is lacking, it is perhaps a bit of color.

Miss Korjus' voice is to be compared with those great names of the past. Her singing is effective, not merely above the staff, but also throughout the entire range.

Most of the records listed below are either in stock at the present time or are expected in the near future.

THE KORJUS RECORDINGS**ADAM (ADOLPHE)**

Variations on a Mozart Theme ("Ah! Vous Dirai-Je Maman") (in German) with the Berlin Broadcasting Orchestra conducted by Johannes Müller & **DONIZETTI (GAETANO)**: *Die Zigeunerin* (in German) with Male Chorus and Symphony Orchestra. 12" record (2 sides) No. V-13826; price \$1.06.

ALABIEV (ALEXANDER)

Russian Nightingale Song (in German) with Symphony Orchestra conducted by Johannes Müller & **PROCH (HEINRICH)**: *Air and Variations* (in Italian) with Symphony Orchestra. 12" record (2 sides), No. V-11831; price \$1.05.

ARDITI (LUIGI)

Il Bacio-Vals & Parla-Vals (in Italian) with the Berlin State Opera Orchestra conducted by Franz Schönbaumsfeld. 12" record (2 sides), No. V-12588; price \$1.05.

BENEDICT (SIR JULIUS)

Il Carnevale di Venezia. See **COLLECTION** in Set VM-871.

DELIBES (LEO)

Lallmé—O Dourga bionda, proteggici ("Prayer") & *Dov'è l'Indiana bruna* ("Bell Song") (in Italian) with the Berlin State Opera Orchestra conducted by Bruno Seidler-Winkler. 12" record (2 sides), No. V-12136; price \$1.05.

DENZA (LUIGI)

Funiculi-Funicula & ROSSINI (GIACCHINO) *La Danza* (both in Italian) with Chorus and Orchestra conducted by Bruno Seidler-Winkler. 12" record (2 sides), No. V-11-8289; price \$1.05.

DONIZETTI (GAETANO)

Lucia di Lammermoor—Mad Scene. See **COLLECTION** in Set VM-871.

Die Zigeunerin. See **ADAM**: Variations on a Mozart Theme.

MEYERBEER (GIACOMO)

Dinorah—Shadow Song. See **COLLECTION** in VM-871.

MOZART (WOLFGANG AMADEUS)

Die Zauberflöte—Der Hölle Rache (Aria of the Queen of the Night) (in German) with the Berlin Broadcasting Orchestra conducted by Johannes Müller & **OFFENBACH (JACQUES)**: *Les Contes d'Hoffman—Olympia's Aria* (in German) with Symphony Orchestra conducted by Franz Schönbaumsfeld. 12" record (2 sides), No. V-11921; price \$1.05.

OFFENBACH (JACQUES)

Les Contes d'Hoffman: Olympia's Aria (the Doll's Song). See **MOZART**: *Die Zauberflöte*.

PROCH (HEINRICH)

Air and Variations. See **ALABIEV**: Russian Nightingale's Song.

RIMSKY-KORSAKOV (NIKOLAI)

The Golden Cockerel—Hymn to the Sun (in German) with Barnabas von Gecy's Orchestra & *The Czar's Bride—Martha's Aria* (in German) with the Berlin State Opera Orchestra conducted by Bruno Seidler-Winkler. 12" record (2 sides), No. V-12021; price \$1.05.

ROSSINI (GIACCHINO)

Il Barbiere di Siviglia—Una voce poco fa. See **COLLECTION** in Set VM-871.

La Danza. See **DENZA**: *Funiculi-Funicula*.

STRAUSS (JOHANN)

Die Fledermaus—Laughing Song & PARDAVE: *The Nightingale* (both in Spanish) with the Victor Concert Orchestra conducted by Ernest Roemer. 12" record (2 sides), No. V-11-8579; price \$1.05.

Voices of Spring (in German) with the Berlin State Opera Orchestra conducted by Ludwig Rüh & **WEBER (CARL MARIA VON)**: *Invitation to the Waltz* (in German) with the Berlin State Opera Orchestra conducted by Franz Schönbaumsfeld. 12" record (2 sides), No. V-12829; price \$1.05.

The Great Waltz—Selections. With the M-G-M orchestra conducted by Nat Finston: *Tales of the Vienna Woods*. 10" record (2 sides), No. V-4410; price \$.79.

One Day When We Were Young & There Will Come a Time. 10" record (2 sides), No. V-4411; price \$.79.

TAUBERT (WILHELM)

Der Vogel im Wald. See COLLECTION in Set VM-871.

WEBER (CARL MARIA VON)

Invitation to the Dance. See STRAUSS: *Voices of Spring*.

COLLECTION OF COLORATURA ARIAS.

Three 12" records (6 sides) in Set VM-871; price complete with album \$3.67.

BENEDICT: Il Carnavale di Venezia (in German) with Symphony Orchestra conducted by Bruno Seidler-Winkler.

DONIZETTI: Lucia di Lammermoor—Il dolce suono & Ardon gl'incensi ("Mad Scene") (in Italian) (2 sides) with Chorus and Orchestra.

MEYERBEER: Dinorah—Shadow Song (in German) with Symphony Orchestra conducted by Franz Schönbaumsfeld.

ROSSINI: Il Barbiere di Siviglia—Una voce poco fa (in German) with the Berlin State Opera Orchestra conducted by Edmund Nick.

TAUBERT: Der Vogel im Wald (in German) with Symphony Orchestra conducted by Bruno Seidler-Winkler.

SECOND REVIEWS

BERG (ALBAN)

BERG: Concerto for Violin and Orchestra. Louis Krasner (violin) and the Cleveland Orchestra conducted by Artur Rodzinski. Three 12" records (6 sides) in Set CM-465†; price complete with album \$3.68.

Alban Berg's *Violin Concerto* was commissioned by the American violinist Louis Krasner in 1934, but the composer made little or no progress on it until the next year. Late in the Spring of 1935, Manon Gropius, the daughter of Mahler's widow by a second marriage, suddenly died. This was a great shock to all who had known her, and especially to Berg. It proved to be the inspiration of the concerto, which was completed in the short space of six weeks on August 11, 1935. It was dedicated "to the memory of an angel." It is a miracle of organization as is any work in the twelve tone system.

There are two movements, each divided into two sections. There is a brief analysis of the work in the

notes on the inside cover of the set which should be of great help to the listener not acquainted with this magnificent score.

It is played in this recording by the violinist who commissioned it and who first introduced it at the premiere performance in Barcelona on April 19, 1936, some four months after Berg's untimely death. The performance here recorded is brilliantly played, with the many contrasting moods being clearly defined. The Cleveland Orchestra plays with great spirit and persuasiveness.

BIZET (GEORGE)

BIZET: L'Arlesienne Suite No. 1. Philadelphia Orchestra conducted by Leopold Stokowski. Three imported 12" records (6 sides), Nos. G-D7363/5; price \$7.86.

We have been fortunate enough to obtain a few copies, in automatic sequence only, of the English pressings of Bizet's *L'Arlesienne Suite No. 1*. This set is still listed in the domestic catalogue, but has not been in stock for over two years. The domestic pressing is only listed in manual sequence.

The recording, although not new, is still more than just efficient, because of the great instrumentalists in the Philadelphia Orchestra and the experienced hand of Stokowski. The string tone is still polished and shinily efficient.

BOCCHERINI (LUIGI)

BOCCHERINI: Quartet in G minor, Op. 33, No. 5. Roth String Quartet. Two 12" records (4 sides) in Set CX-170; price complete with album \$2.63.

The composer of the prodigious number of 467 compositions (among them 125 string quintets and 102 string quartets), Boccherini spent much of his life in Spain, exerting a powerful influence on composers of that country. He died there in abject poverty, after having to arrange his own compositions for the wealthy amateurs in Madrid.

His simple, expressive melodies, good treatment of ideas, his dignified style and originality had a profound influence on the progress of the art of string writing. He knew and appreciated Haydn.

Many of the works published under his name have been found to be spurious, but this quartet has been authenticated. It is a melodious work, full of good humor and grace. As is true in most of Boccherini's works, all instruments have something interesting to play, the first violin never dominating. For all his technical versatility, he never deviated in the direction of classical thoroughness of detail or German profundity.

The Roth group plays with its usual elegant style and has been effectively recorded.

A few copies of this discontinued set are in stock in manual sequence only.

CHARLES (ERNEST)

CHARLES: Let My Song Fill Your Heart & **FERRATA:** Night and the Curtains Drawn, Op. 22, No. 1. Margaret Speaks (soprano) and Alderson Mowbray (piano). 10" record (2 sides), No. V-4523; price \$.79.

Ernest Charles' songs are generally used by sopranos as encore pieces and as such are very effective. In this recording, Margaret Speaks, the popular radio artist, sings one of the most popular. On the reverse side there is a version of O. Ferrata's song, *Night, and the Curtains Drawn*. Miss Speaks' light soprano voice is heard to advantage in this discontinued record. A few copies are in stock at the present time.

COATES (ERIC)

COATES: A House Love Made For You and Me, **NORDHOFF:** Serenade & **KLEMM:** Sounds. Margaret Speaks (soprano) and Alderson Mowbray (piano). 10" record (2 sides), No. V-4524; price \$.79.

The chief distinction of this disc is the presence of a song by Eric Coates, the popular English composer. On the reverse side there is a song by Paul Nordoff, a prolific composer, born in Philadelphia, and has written in many forms. This is the only composition recorded as far as we can trace. The other song is by the American composer Gustave Klemm, a native of Baltimore. The selections are well sung by Margaret Speaks. A few copies of this discontinued disc are on hand at present.

HAYDN (FRANZ JOSEF)

HAYDN: Quartet in D major, Op. 76, No. 5 ("Largo"). Roth String Quartet. Three 12" records (6 sides) in Set CM-400†; price complete with album \$3.68.

Of his vast output Haydn's chamber music is undoubtedly his best, and the string quartets are the cream of his chamber music. The present work is the fifth of the six quartets in Opus 76, which also contains such great works as the *Sunrise* and the *Emperor*. It is known as the *Largo* because the work is dominated by the beautiful and expressive second movement, certainly one of his most profoundly original compositions. Nothing he ever wrote is more romantically youthful. The first movement

suggests the influence of Mozart, and the charming minuet has an ingenious trio with long lines for the cello. A sparkling finale closes the work.

A previous recording by the Lencr Quartet has been discontinued, so the only available performance is the present one which is played with lots of vigor and strength. The recording is beyond reproach.

HAYDN: Concerto in D major, Op. 21 for Harpsichord and Orchestra. Wanda Landowska (harpsichord) and Orchestra conducted by Eugene Bigot (5 sides) & Minuet in C sharp minor and German Ball. Wanda Landowska (solo) (1 side). Three 12" records in Set VDM-471; price complete with album \$3.67.

Of Haydn's twenty keyboard concertos, this and one other are the only two to be published, although it is possible at least one more has been discovered. Composed in 1784, this is apparently his last composition in this form.

The three movements are marked: *Vivace*, *Larghetto* and *Rondo all' ongarese (Allegro assai)*.

Mme. Landowska gives a superlative performance of this vivacious work and has been recorded with utmost fidelity. The *Larghetto* movement is surely one of the most poignantly beautiful things Haydn ever wrote, and Mme. Landowska's rhythmic control enhances it in every measure. The music is completely free from either sensationalism or affectedness.

The accompanying orchestra is no less vivacious with the sensitive hand of Eugene Bigot guiding the whole performance. The cadenzas are Mme. Landowska's own and are in the style of the composition.

On the last side is the *Minuet in C minor* from the *Sonata* in the same key and also a first recording of a *German Ball*, or chain of waltzes, a charmingly delightful work, brilliantly set forth.

NICOLAU (ANTONIO)

NICOLAU: Divendres Sant (Good Friday Music in a Catalan Church) (Edited by Kurt Schindler). The Augustana Choir (in Latin) directed by Henry Veld, with Margaret Ford (contralto). 10" record (2 sides), No. V-2206; price \$.79.

Antonio Nicolau (1858-1933) was a Catalan choral director and composer whose works have been very popular in Spain. In the original version of this work the soloist sings in Spanish and the unaccompanied chorus sings in Latin. As recorded, the soloist sings in English and the chorus in Latin. A previous version of this same arrangement was once available on Columbia, but has been discontinued as has this version. A few copies of this beautiful record are still in stock at the present time.

NIN (JOAQUIN)

NIN: *El Vito (Andalousie) & Villancico Vasco* (Noel Basque). Igor Gorin (baritone, in Spanish) and Adolph Baller (piano). 10" record (2 sides), No. V-2213; price \$79.

Born in Havana, Cuba, in 1883, the distinguished composer, pianist and musicologist, Joaquin Nin, has achieved fame for his arrangements of Spanish folk music which display good taste and imagination. Two of these are included on this discontinued record by the young baritone Igor Gorin, whose vocal gifts are displayed to advantage in this spacious and clear recording. Quantities of this disc are limited.

PISTON (WALTER)

PISTON: *Sonata for Violin and Piano*. Louis Krasner (violin) & Walter Piston (piano). Two 12" records (4 sides) in Set CX-199; price complete with album \$2.63.

Walter Piston, a native of Maine, graduated from Harvard University at the age of twenty. He studied with Nadia Boulanger in Paris and is at present Professor of Music at Harvard. The *Sonata*, written for the Institute of Music at Bowdoin College, was finished in January 1939. It was composed immediately after the ballet *The Incredible Flutist*. The composer writes: "The sonata is not intended to convey any message other than musical. Elements I have sought chiefly are clarity of form, simplicity and directness of style and continuity of melodic expression. Above all I have tried to make music that players will want to play and that listeners will want to hear."

The slow movement achieves a real emotional warmth. The vitality of his rhythms and the jauntiness of some of his themes carry much of the music along. A mature and commanding work of the composer, it is played with good tone and with authority by Louis Krasner and Mr. Piston. A few copies of this discontinued set in manual sequence are on hand at the present time.

SCHUBERT (FRANZ)

SCHUBERT: *Andantino and Variations in B minor*, Op. 84, No. 1. Heinz Jolles & Bernard Schulé. 12" record (2 sides), No. BAM-21; price \$2.20.

The *Andantino and Variations*, based on a charming

French theme, dates from the year 1828. The variations are of quite a somber character, although the first pianist manages to toss off developments of great gaiety and crystalline beauty. Jolles and Schulé play with exquisite delicacy and refinement, and the intimacy of their performance is admirably captured in the transparent recording of the Boite-à-Musique engineers.

A previous version by Karl Ulrich and Artur Schnabel has been withdrawn, as has Petri's performance of the Tausig transcription for two hands.

SCHUMANN (ROBERT)

SCHUMANN: *Sonata No. 2 in G minor*, Op. 22. Sascha Gorodnitski. (piano). Two 12" records (4 sides) in Set CX-186; price complete with album \$2.63.

Dedicated to his close friend and confidant, Henriette Voigt, this composition took nearly five years to complete. Its four movements are marked *So rasch wie möglich*, *Andantino*, *Scherzo*, *Rondo*. The first movement, feverish and tempestuous, is marked "as fast as possible" but towards the end there are further signs—*Piu mosso* and *Ancora piu animato*.

The sonata is in the active repertory of many virtuoso concert pianists. It is played with vitality and great technical skill, and the recording is most lifelike. A few copies of this discontinued set, in manual sequence only, are on hand at the present time.

SZYMANOWSKI (KAROL)

SZYMANOWSKI: *Twelve Etudes*, Op. 33 (3 sides) & *Two Mazurkas*, Op. 50 (1 side). Jacob Gimpel (piano). Two 12" records in Set CMX-189; price complete with album \$2.63.

Karol Szymanowski was born in the town of Timoshovka in the Ukraine in 1883 and died at Lausanne, Switzerland, March 28, 1937. An intensely nationalistic composer, he imitated Chopin and later Scriabin and Brahms before evolving a style of his own. Many of his compositions reflect the style of French impressionists.

These *Etudes*, written in 1917, were designed primarily as technical studies, but they have a musical interest for people other than pianists. The two *Mazurkas* date from 1924 when the composer's personal style was beginning to assert itself. Though not primarily atonal, he makes use of modern harmonic devices.

The Polish virtuoso plays these selections with technical brilliance and assurance. Limited quantities of this discontinued set are available in automatic sequence.

COLLECTION

MUZIO OPERATIC RECITAL. *Claudia Muzio* (soprano, in Italian) and Orchestra conducted by *Lorenzo Molajoli*. Four 12" records (8 sides) in Set CM-259; price complete with album \$4.78.

Decked out in an attractively colored cover, Columbia's Operatic Recital by *Claudia Muzio* makes an admirable release.

Those people who are not acquainted with the voice of one of the great exponents of lyric and dramatic singing should listen to any side in this album for a genuine thrill.

Claudia Muzio was born in Parva, Italy, in 1892 and died at the early age of 44 on May 24, 1936. Her background was musical as her father was stage manager of both the Metropolitan Opera House and Covent Garden, London. Her voice was discovered by her piano teacher, Mm. Casolini, who continued to train the voice. She made her operatic debut at Arezzo in the title role of Puccini's *Manon Lescaut*. The impression was so favorable, she

was engaged to sing in various opera houses in Italy. After two seasons at Covent Garden she made her New York debut at the Metropolitan on December 4, 1916 as *Tosca* with *Caruso* and *Scotti*.

At that house she was the American creator of such roles as *Giorgetta* in Puccini's *Il Tabarro* (world premiere), *Tatiana* in *Eugene Onegin*, *Madelaine* in *Andrea Chenier*, and the title role in Catalani's *The Loreley*.

She retired from that house in 1922 and after singing throughout the western hemisphere she returned to Italy, and did not return to the Metropolitan until January 1, 1934, when she made her second debut as *Violetta*. Her last appearance in this country was that season as *Santuzza*. Returning to Italy she was active for a year or so until her untimely death from a heart ailment. Among her roles, other than those mentioned were *Mistress Ford*, *Mimi*, *Gilda*, *Carmen*, *Norma*, *Nedda*, the *Marschallin*, *Desdemona*, *Isolda*, *Eva* and *Sieglinde*.

The album is a timely tribute to the memory of a great artist who sang in the grand manner. Her singing was intensely emotional and vividly dramatic. The selections included are: *Addio del passato* from *La Traviata*, *Casta Diva* from *Norma*, *Esser madre e un inferno* from *L'Arlesiana*, *Ah! Non credea* from *La Sonnambula*, *La mamma morta* from *Andrea Chenier*, *L'atra notte* from *Mefistofele*, *Pace, pace mio Dio* from *La Forza del Destino*, and *Si, mi chiamano Mimi* from *La Boheme*.



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